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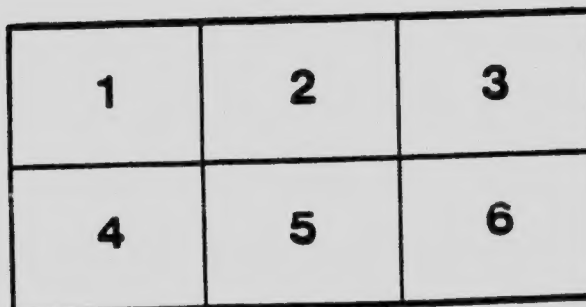
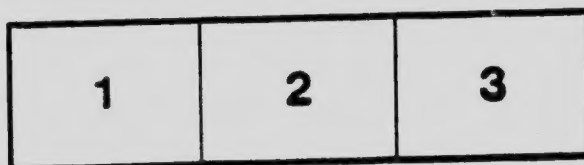
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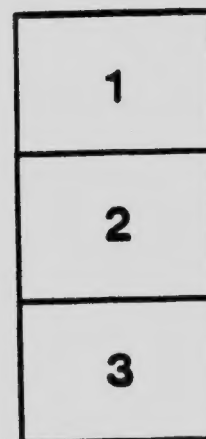
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BLAIR'S
CANADIAN DRAWING SERIES.

AUTHORISED BY THE
COUNCIL OF PUBLIC INSTRUCTION, BRITISH COLUMBIA

BOOK 3 INTERMEDIATE GRADE.

THIRD EDITION

DAVID BLAIR
Science and Art Master
Vancouver, British Columbia.

PRINTED AND PUBLISHED BY
THE COPP · CLARK · COMPANY · LIMITED · TORONTO ·

Price 10 cents.

BLAIR'S CANADIAN DRAWING SERIES

THIRD EDITION

This new Edition of the Authorized Drawing Books for British Columbia has been prepared by direction of the Council of Public Instruction.

The following is a synopsis of the work to be taken in all grades:—

1. *Freehand Drawing*:—Exclusively from common objects and objects of Natural History. Flexible point practice brush drawing is to accompany that with the firm or rigid point pencil, pen and chalk. Memory drawing. Drawing on the Blackboard.

2. *Inventive Drawing or Design* as applied to decoration. Letters and Numerals.

3. *Colour* as related to both the foregoing sections: namely, representative and decorative work.

4. *Practical Geometry* as related to Science and Art.

The Examples given in these books are not to be copied. They are suggestive both as regards the material to be used for study and the manner of its representation, and they may be taken in any order.

My thanks are due to Mr. J. Kyle, A.R.C.A., for several important suggestions in connection with the work.

DAVID BLAIR,
SCIENCE AND ART MASTER

VANCOUVER, B.C., March, 1918.

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*Blank pages for practice

2ND EDITION—April, 1913.
1st EDITION—April, 1909.



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INSTRUCTIONS*

FREEHAND FROM OBJECTS

Pencil Drawing. In this book simple objects are to be placed in all possible positions. After a light pencil outline is correctly made, the drawing may be finished in colour as in Book II.

FREEHAND FROM NATURE. Specimens of a slightly more advanced character than formerly are to be used. All freehand work may be finished in colour with a suitable background.

BRUSH DRAWING. In addition to the former mass drawing, which is to be continued, much more attention and time must be given to the use of the brush as an instrument for the representation of form. See Examples 1 and 2.

This work is to be practised frequently during the term, as it is most important and somewhat difficult. It may with advantage be done on practice paper before the work is attempted in the book.

MEMORY DRAWINGS of objects or specimens from nature are to be continued on the blackboard or on paper and correlated with the freearm drawing.

In addition to the collection of common objects and material for nature drawing just referred to, each class room is to be provided with a set of what may be described as type models, as follows:—A cube 5½ inch edges; a sphere, 5½ inches diameter; a square on an equilateral triangular prism, 5½ inch edge of end and 11 inches long; a cylinder 5½ inches diameter and 11 inches long; a square pyramid and a cone, base, 5 inches, axis, 11 inches. A board not less than one foot six inches by one foot on which these models and the common objects used as models are to be placed. In all cases the board is to be drawn as well as the models placed on it. Special attention is to be given to the shadows as shown on several of the examples.

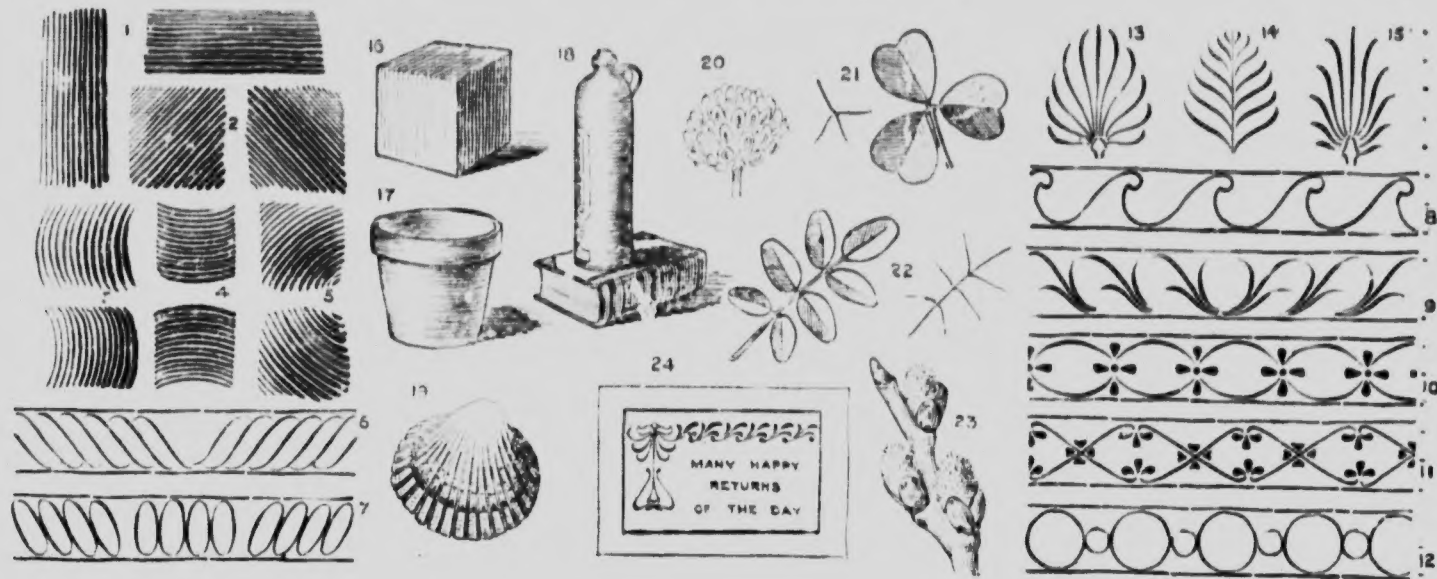
Mass drawing with the brush, memory drawing, and freearm drawing on the blackboard are to be continued in this division as formerly.

*The instructions in Book II are to be frequently revised when the work of this book is being carried on.

(Continued on page 3 of Cover.)



1. BRUSH DRAWING.—The separate forms of Figs. 1, 2 and 3 are to be practised frequently during the term. In drawing these with the brush as a symmetrical series the left one of each pair—beginning at the top—is to be drawn first. Common objects are to be made 4 or 5 times larger than these, as shown in Ex. 3, 5, 13, 14 and 18. Study brush drawing notes on the cover.



↓ III ⇒ I T. I F E B. I P R. I K I K. O C G. O S.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z. CAPITALS.

a b c d e f g h i j k l m n o p q r s t u v w x y z. 1 2 3 4 5 6 7 8 9 0. lower case.

This lettering should be done without sketching. It should be written with slow firm lines.

Doyle are fruits; woods are but leaves.

3. PRACTICE DRAWING.—After studying ellipses, and doing some memory work to gain power, draw some cylindrical object on this page. Read remarks on Object drawing, page 8 (cover).

Confidence is the companion of success.



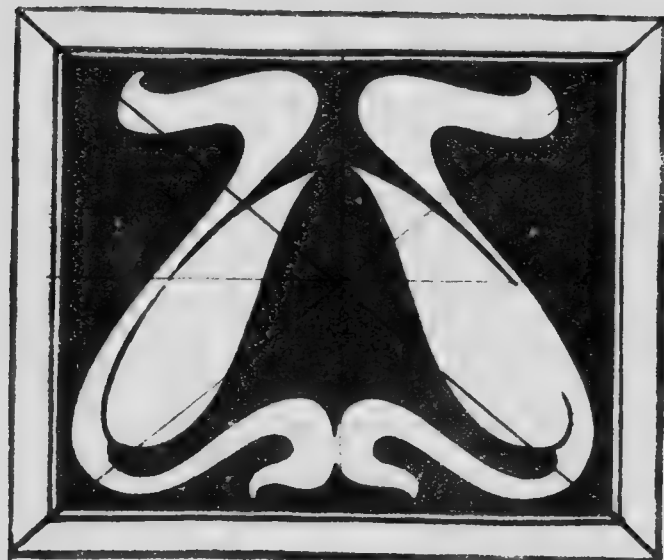
To him that wills the way is seldom wanting.

5. See exercises 1-6, Example 24, and exercises 4-7, Example 1. Read remarks on Geometrical drawing, page 4 (cover).

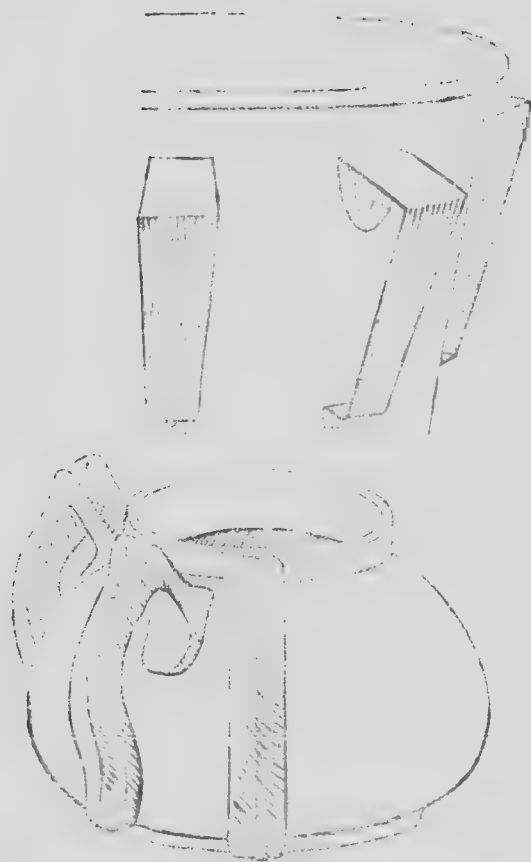
Patience alleviates all calamities.

6. CLOVER.—Get a specimen of clover or other plant in flower and make a water colour drawing of it. The small sketch shows how to begin and proceed. Fill a square or rectangle with a design in colour, using some flower and its leaves. Follow this lesson up by memory drawings of the clover.

7. GEOMETRICAL DRAWING AND BRUSH WORK.—Do an exercise based on Example 24, and on exercises 1, 2 and 3, Example 1 on this page,—a combination of measured work with brush work.



8. CONVENTIONAL FOLIAGE—DESIGN.—Enlarge this example about one-half, and on the opposite page make a drawing—retaining the character of the design—within a triangle, circle or other form. Tint the different parts with colour.



11. PRACTICE DRAWING.—Make a drawing of a cylindrical object, showing a handle.



12. DRAGON FLY.—HORNET.—DADDY-LONG-LEGS.—Large insects make excellent examples. In the absence of these draw a simple flower or natural object, and from it on the opposite page design a border or fill any regular space as here suggested. Let it be a combination of a measuring lesson with a drawing lesson.

He that loves reading has everything within his reach.

Reckless youth makes rueful age.



14. TEAPOT.—Make a good pencil drawing. Then shade and tint with colour.





Draw not thy line before thy arrow is fixed.



18. Jrg.—Glass bottles and vessels of simple form, with little or no ornament, make good models.

IIII Ξ $\square$ $\boxplus$ IL.IT.IH.IFEB.IPR.IN.

IKK.IIM.VW.AA.

4((())) O $\boxplus$ OCG.OS.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z.

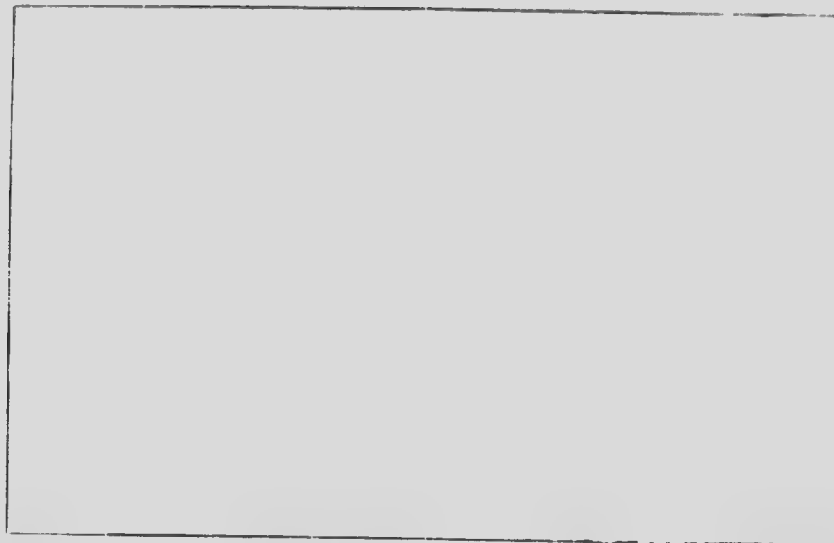
a b c d e f g h i j k l m n o p q r s t u v w x y z.

CAPITALS.

small
or
lower case,

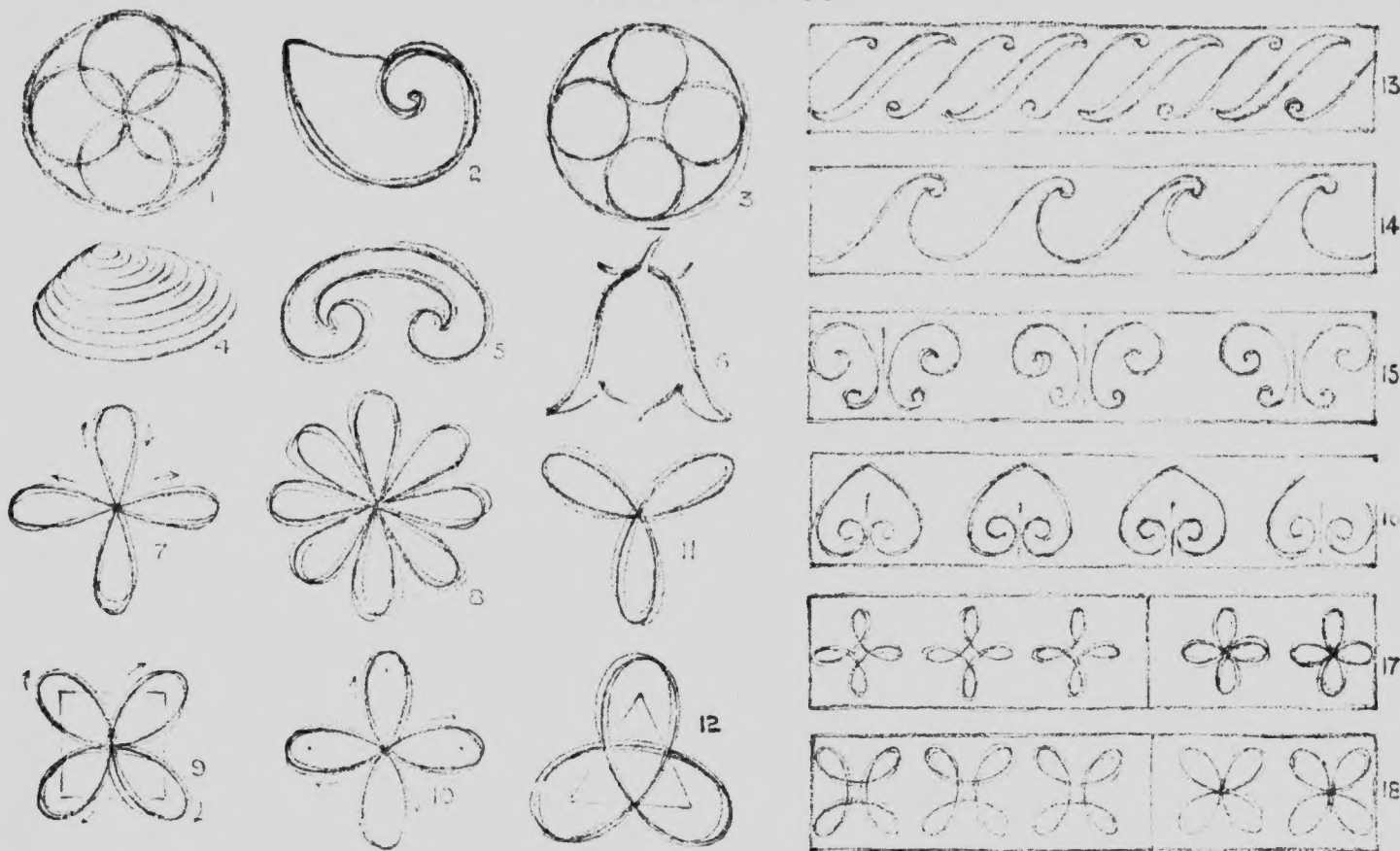
20. LETTERING. Measure and rule light lines for the size of the letters, then draw the letters indirectly with brush, pen or pencil. On every practice sheet the pupils should print their names neatly.

Think to-day and speak to-morrow.



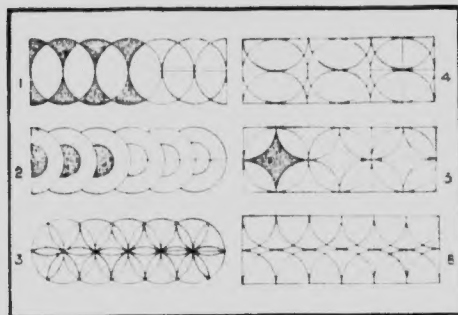
21. LETTERING.—Print a motto in this space.

22. GEOMETRICAL WORK AND BRUSH DRAWING.—Do an exercise based on Example 24, and on exercises 1, 2 and 3, Example 1.

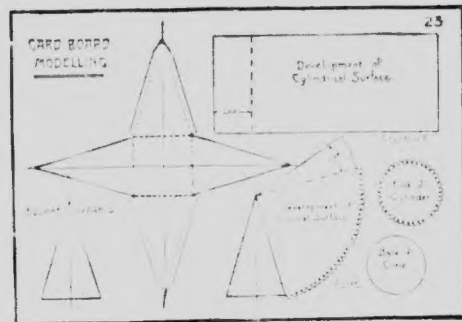
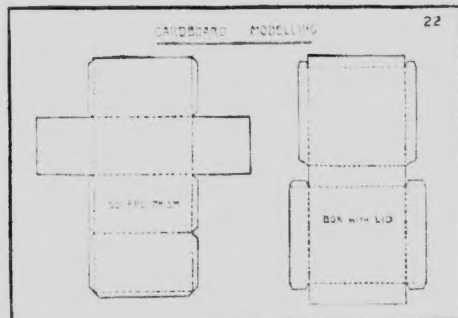
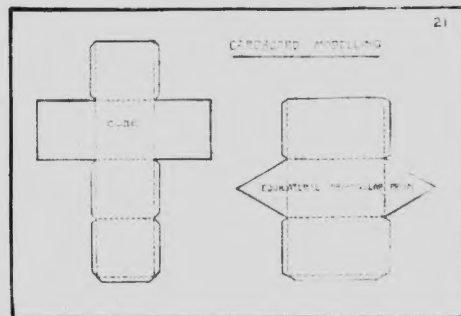


23. FREEARM DRAWING. — These like the brush-drawing, Figs. 1 to 3, Ex. 1, a, to be practised frequently during the term. They are to be made much larger—not less than 12 inches across—with chalk on the blackboard. Pupils are to practice these exercises on paper also, making the figures about three times larger than these.

Begin your work properly and God will supply you with thread.



24. **GEOMETRICAL**—*Set-square and compass practice.* These exercises are to be made at least four times the sizes here shown. Great care will be required with the measurements and the set-square work on which the arcs and circles are described. These drawings are to be coloured, and in some cases natural history units may be arranged within the spaces. See Book IV-A for further directions.



24. **WORKING DRAWINGS**.—*Card cutting.* These drawings are to be made on thin card or thick manila paper here given; they are then to be cut out and pasted up to form models that will be found useful when studying solid geometry. The drawings must be made with great care so that when the surfaces are folded up on the dotted lines (half cut through) the edges of the surfaces will fit together. See Educational Handwork—*Kidner*.

HINTS FOR THE TEACHER

SIX STEPS IN DRAWING

AIM	MATERIALS
Develop freedom of hand, wrist and arm.	Soft pencil or crayon, B or BB.
Accurate observation.	(Need not have a sharp point).
Power to reproduce.	Paper.
To make comparisons and draw conclusions.	

I

(Three Minutes)

Paper straight on desk. Pencil to be held loosely away from the point. Pupils to sit upright, watching the objects while sketching. Arm quite free. Make a light sketch of object or objects. A large drawing. Attend to mass form. No details. No measuring. No guide lines. No erasing. In drawing from a flat copy, do exactly the same.

II

(One Minute)

Ask pupils to criticize the proportion of object or group of objects. Compare the drawing with reality. Use judgment. In drawing from a flat copy do exactly the same.

III

(Five Minutes)

METHOD

Test construction of Objects

For construction of cylinder, read directions on Freehand Drawing from Objects.

In drawing from a flat copy, look for the radiating lines, lines of growth and grace.

IV

Erase a little at a time; criticize; redraw; improve.

Draw thicknesses of material and details making the drawing more complete. In drawing from a flat example do exactly the same.

V

Finish the outline before beginning to shade.

Attend to lines of emphasis.

Reproduce the character of the object.

VI

Shade.

Show good taste and judgment in placing the name or initials on the paper.

POINTERS FOR THE TEACHER

Always be sure the pupils have a good view of the object or group of objects which they are expected to reproduce.

Do not fix a small flower on the blackboard for the whole class to draw from, and expect good results.

Do not place the objects always below the level of the eye, but in all manner of unusual positions.

Be prepared for the lesson. Know what you are going to do some time in advance; do not decide on the subject a few minutes before the commencement of the lesson.

Be methodical. Have a plan.

Thoughtful, well-organized lessons give a high average result.

FREEHAND DRAWING FROM OBJECTS

In this grade cylindrical objects should be mastered. The plain cylinder should be looked upon as the type model only. The application of its principles to common every-day objects should be pointed out. The correct drawing of a cylinder is therefore only a means to an end. The teacher should not delay too long before applying the principles learned.

Draw from memory frequently. The highest success is attained when those who are taught not only draw correctly, but enjoy drawing and make use of drawing habitually.

Drawing and Nature Study should be closely correlated.

The name, initials, and date should be neatly placed on every sheet. Note: Principles to be observed in drawing cylindrical objects:

- I. The circle in perspective appears as an ellipse
- II. The ellipse appears more nearly circular as it falls below the level of the eye.
- III. The ellipse appears more nearly circular as it rises above the level of the eye.
- IV. The ellipse is equal in width on each side of its diameter.
- V. The axis of a cylindrical object and the diameter of the top and bottom are always at right angles.
- VI. The object should always be drawn out first, lightly and freely, then tested by drawing the construction lines, i.e., the axis and diameters.

DESIGN. The work in this section of the subject deals with examples to be copied and adapted illustrating *symmetry* and *balance*, two important principles governing good design.

These drawings of design are to be finished with tints of monochrome or complementary colours.

SHADING. The light and shade on the different surfaces of the objects and models represented are to be indicated by tints of the required depth, so that solidity and relief may be suggested. For flat surfaces either the brush or pencil may be used to put on these tints.

GEOMETRICAL DRAWING. The pupils should have compasses and set-squares 45° and 60°. Ruler, hard pencil H and soft pencil B. Prescribed Drawing Book III.

Before entering the Senior Grade, pupils should be able to measure inches, halves, quarters, eighths, centimetres and millimetres.

Exercises should be given in using set-squares, drawing parallel lines, and setting out measurements exactly.

They should know without hesitation the following:

Square	Parallelograms	Pyramid
Rectangle or Oblong	Cube	Diagonal
Sphere	Triangular Prism	Diameter
Oval	Square Prism	Angles
Perimeter	Cone	Triangles
Parallel Lines	Cylinder	Acute Angle

Obtuse Angle	Number of Degrees	Circumference
Right Angle	in a Circle	Arc
Altitude	Quadrant	Radius
Base	Semicircle	Radius
Circle		

All these terms are used in Milne's Arithmetic, Book II, up to page 145, as required in this grade.

COLOUR. The notes regarding colour given in Books I and II are to be followed in this division.

Each pupil is to be provided with a water-colour box containing a wash, the three primary colours—*red, blue and yellow*. The lid of the box serves as a palette in which the colours are mixed.

With the three primary colours pupils will, under the direction of a competent teacher learn that by *varying* the quantity of either pair of primaries, the secondaries, *green, orange and purple* of different hues are obtained.

Pupils are to be taught the first step in complementary colours. When two of the three primaries are mixed giving a secondary, the remaining third colour forms with that secondary a complementary series. Complementary colours may be shown to a class by that interesting experiment where a disc or circle of colour if looked at closely for a few seconds will give a circle of its complementary on looking at a sheet of plain white paper.

In addition to mass drawing and brush work, all pencil drawings of common objects and objects of natural history are to be coloured. Decorative Design is in all cases to be finished in tints, shades or complementary colours.

COLOUR-WORK

To develop freedom and control of the hand, the brush is unexcelled. In training taste for good form, proportion, and an appreciation of free radiating curves and forms, the flexible point of the brush is perfect.

The teacher will find the exercises help the writing.

The geometrical colour-work and nature study should be correlated. Let the designs be based on geometrical constructions.

Encourage the pupils to recognize colour schemes in the flowers, insects, birds, etc. Adapt these schemes to their own designs. Keep the work simple.

Study the notes for teachers on colour-work.

Reference works.—Practical Notes on Colour-mixing for School Teachers. By an Expert. (Reeves, London, England, Price, 5s.)